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Roberley Bell The Site of Memory

Wright State University Art Galleries

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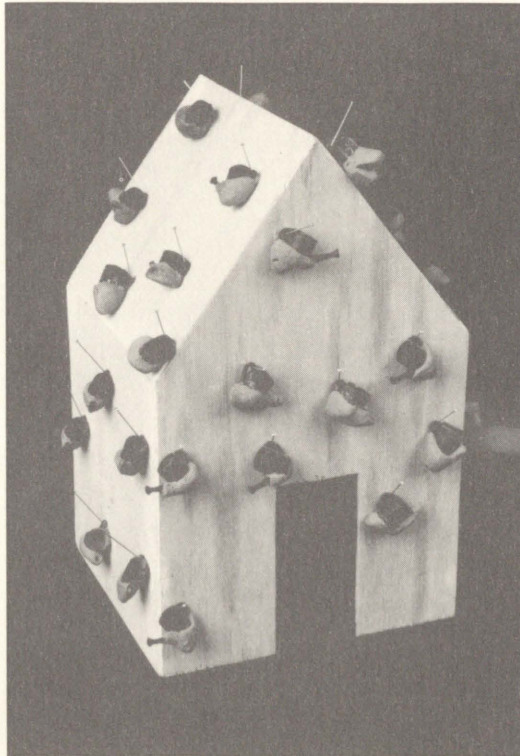
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Roberley Bell

"The Site of Memory"



Wright State University Art Galleries

January 2 through 28, 1996

Opening Reception:
Sunday, January 7, 5:30 - 7 pm

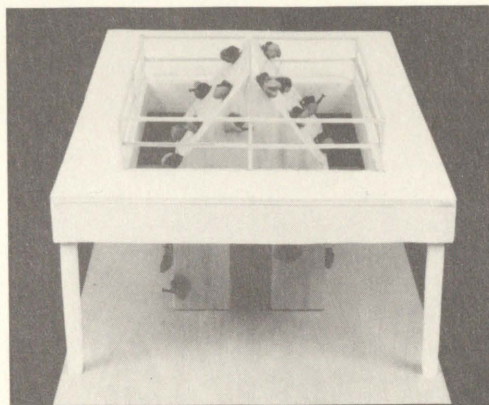
Roberley Bell "The Site"

Roberley Bell seeks out the common, discarded vessels of domestic life and partially encases them in organic forms, causing us to re-examine the vessel within the combination. From numbers of these suggestive amalgams she creates sculptural installations, making metaphorical statements that question our perceptions of the found object and the individual in its environment. Her penchant for finding the most mundane, out of date vessels alludes to the throw-away nature of our culture and to our disregard of its peoples. A feminist influence is apparent in the choice of objects that are domestic in nature and refer to a general perception of the feminine realm. Kettles, pitchers, glass blender receptacles and thermoses are partially covered with rounded cast forms that almost engulf them like parasitic or cancerous growths.

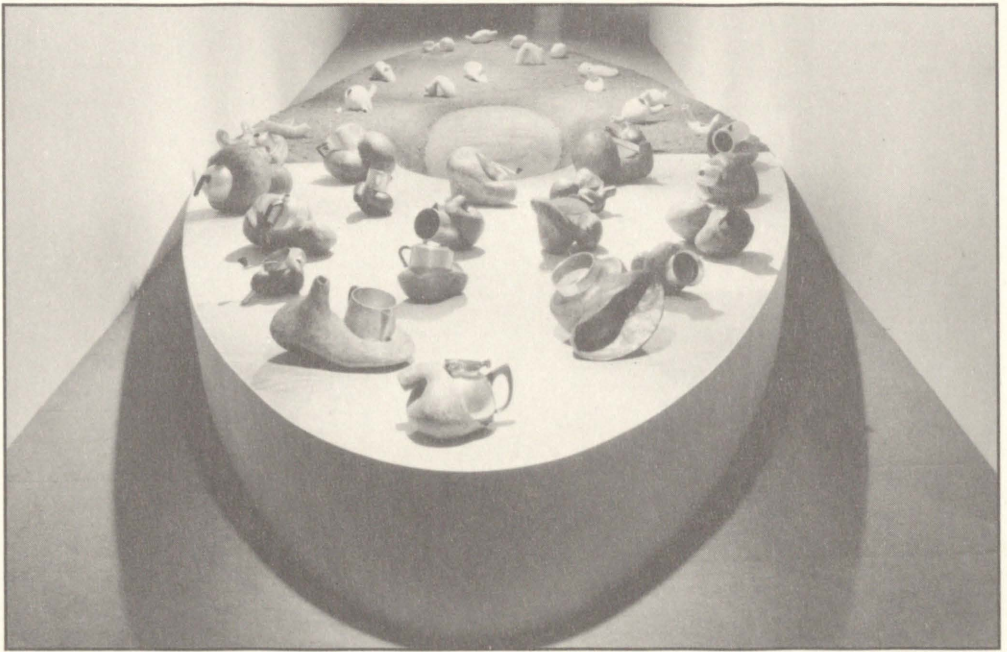
As found objects, Bell's vessels carry a great personal intrigue because of their unassuming simplicity and their mysterious inner spaces. They inherently imply the human element: the body as vessel. When these are combined with the cast stone "growths," the effect is tantalizing. The simple body is alternately enhanced or threatened by the encrusted organic forms. Julia Boyd, Guest Curator for a recent exhibit at the Virginia Museum, notes that "they also summon the psychological realm of feminine roles and relationships associated with cradling or enfolding, or, nega-

tively, tension, conflict, and vulnerability to threat".

In recent installations, Bell has begun to group the pieces for effects such as spelling out the word "No" (1991) or using bases and mountings for several pieces to be seen as one large piece. These also reflect the feminine aspect of the domestic realm, incorporating floral wallpaper and a large turf vase with flowers. For her exhibition at Wright State, she has built a house/home structure within the Main Gallery to be encrusted with many different vessel forms. Entitled "The Site of Memory," the installation will capitalize on an interior setting surrounding an exterior form and will be complemented by drawings and models for the project in the Upper Gallery.



of Memory"



At the Bottom of the River, 1993

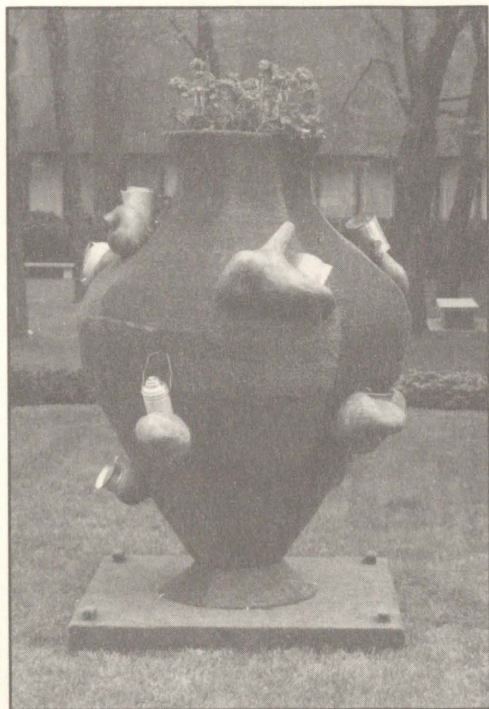
found objects with mixed media on plywood
with peat moss

Installation, Fine Arts Center Gallery, University
of Massachusetts at Amherst

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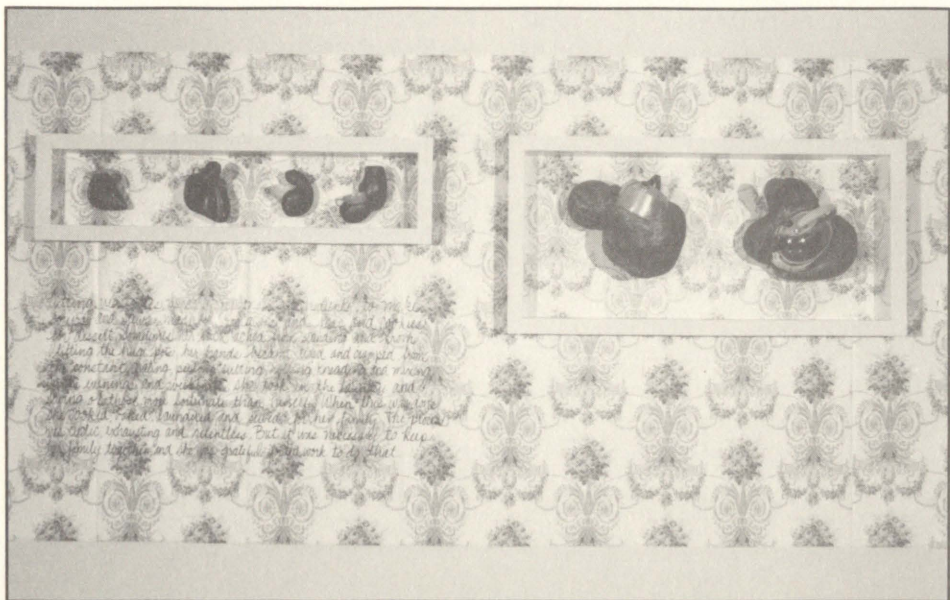
Roberley Bell received her Master of Fine Arts degree from the State University of New York, College of Ceramics at Alfred University and studied at the Tyler School of Art in Philadelphia, the University of Massachusetts at Amherst (BFA) and the Instituto Allende, San Miguel de Allende, Mexico. She is currently Assistant Professor of Foundations and Drawing at the Rochester Institute of Technology, Rochester, New York. She has been recognized with an Artist's Fellowship from the New York Foundation for the Arts, the Sculpture Space Residency Award (Utica, New York), and a Fulbright Summer Seminar in the Netherlands. Her work has been featured in one-person exhibitions at Damean College, Munson-Williams-Proctor Institute, Brown University and East Tennessee State University.

Garden Project, 1994

Astroturf, steel, found objects with
mixed media and flowers

Installation, Munson-Williams-
Proctor Institute, Utica, New York

Hours: Tuesday through Friday, 10 am to 4 pm; Saturday & Sunday, 12 noon to 5 pm



Home Series: Stories (detail), 1995

found objects with mixed media on wallpaper
with cabinets and hand-written text

Installation, Fanette Goldman/Carolyn
Greenfield Gallery, Daemen College



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Art Galleries

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